



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

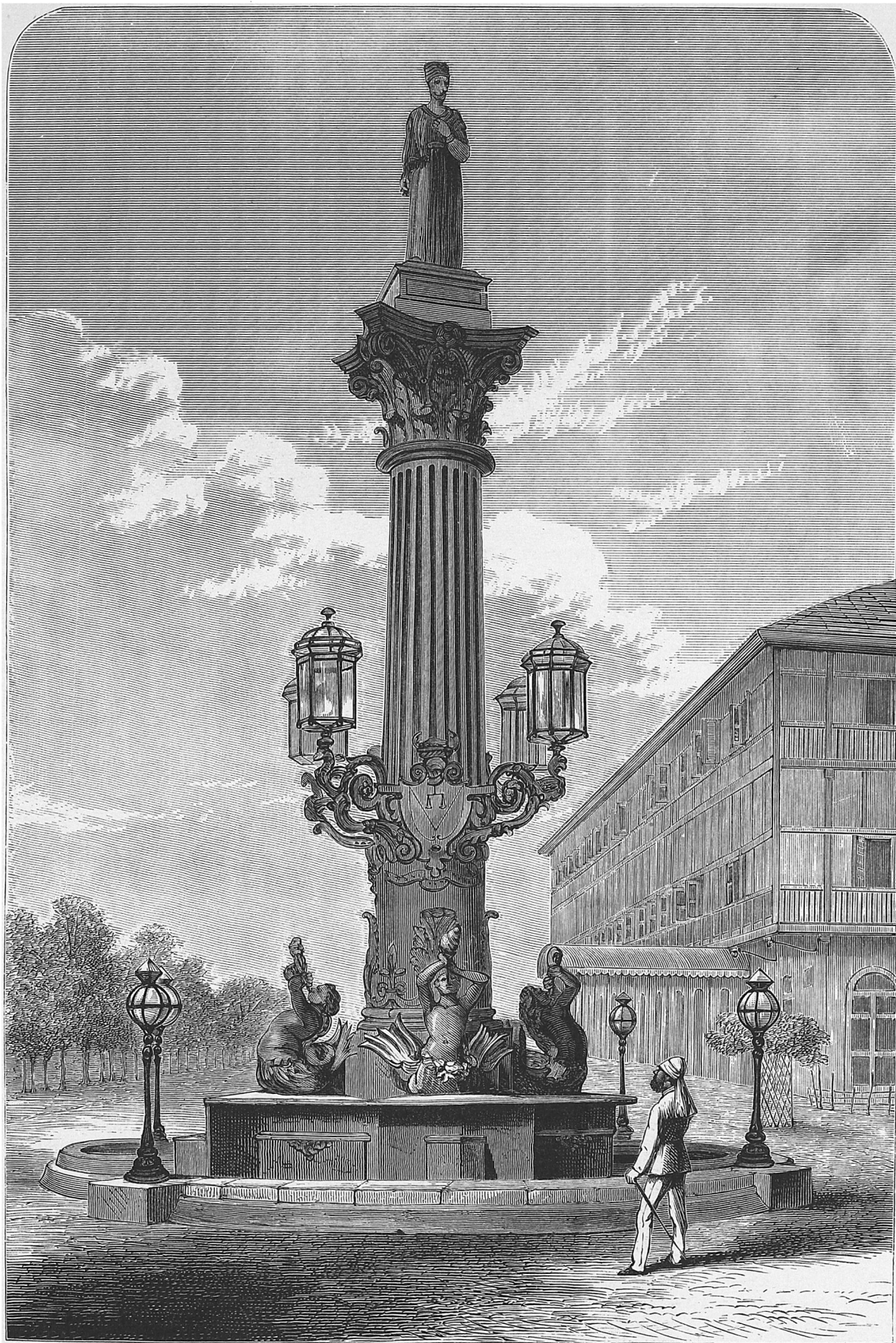
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MEMORIAL FOUNTAIN, BOMBAY.



NEARLY twenty years ago the Coalbrookdale Company received a commission from the Chilian Government for a fountain, to be placed in the great square of the city of Concepcion, in that republic. The work was executed at a cost, as we

have heard, of £5,000, and was placed in the International Exhibition of 1862, when a prize was awarded to it. Among those whose attention had been attracted by the fountain was Judge Manockjee Cursetjee, a Parsee gentleman of Bombay, who, desirous of paying a filial tribute to the memory of his father, Cursetjee Manockjee, had a duplicate of the work cast, and erected in one of the most picturesque quadrants in Bombay, where it serves the double purpose of a fountain and a public light. It consists of an elegant Corinthian column, surmounted by a richly-decorated capital, the abacus of which supports a plinth whereon stands a statue of the deceased gentleman, executed by Mr. John Bell. In the original fountain a statue of Ceres crowns the column; and in the decorative details are some introductions appropriate to Chili, for which others are substituted in the Bombay duplicate. The work, as our engraving shows, forms a fine ornamental as well as useful object where it stands. We have no space to describe it minutely, but a few lines are due to the two gentlemen whose names are associated with this Fountain.

Cursetjee Manockjee, who died in 1845, at the advanced age of eighty-two years, was one of the most notable men of his time in Bombay, both Europeans and natives holding him in high estimation. By the Parsee community he was regarded as their patriarch, having for many years held a very prominent position in their Panchayat, a tribunal for the internal government of the body. His great-grandfather was one of the few who went from Surat to set-

tle in Bombay when the island was transferred from the Portuguese to the British Government. Even in the next generation there were scarcely a dozen people who had any knowledge of the English language; Cursetjee Manockjee, however, was one of the fortunate few who had acquired it, and he began life as an English writer with Mr. Andrew Ramsay, then in charge of the financial department of Government, and subsequently Governor of Bombay. On the retirement of the latter, Cursetjee Manockjee, his *protégé*, as he was always considered in the Presidency, turned his attention to mercantile pursuits, became a large shipowner, and opened up a trade with Arabia and Bengal: he was also entrusted by the Government with some of their important army and navy contracts. His later days were much occupied in the work of improving the domestic customs and habits of the Parsees. The death of this gentleman caused universal regret in Bombay; a local journal, alluding to it, wrote: "He was the poor man's father and the rich man's friend; invariably respected by both. His loss is a public one, and the blank it leaves cannot be filled up."

Judge Manockjee Cursetjee, whose filial affection has caused this memorial to be raised, is the youngest son of his late father, and is well known in the Presidency for his love of English literature, for his travels in Europe, as he is also for his great efforts in the cause of education and reform among the natives of India, and particularly among the female population; and so far he follows worthily the footsteps of his father.

THE APOTHEOSIS OF THE VIRGIN.

MURILLO, Painter.

NARGEOT, Engraver.

LOOKING at some of the pictures painted by the great master of the Spanish school, Bartolomé Estéban Murillo, one is apt to be reminded of the popular adage, "It is but a step from the sublime to the ridiculous;" and, by way of proof, we would instance a comparison of his 'Spanish Peasant-Boys,' in the Dulwich Gallery, or his picture bearing the same title in the Royal Gallery, Munich, with his grand composition, 'The Immaculate Conception,' in the Paris Louvre, or with that which forms the subject of the annexed engraving. We do not mean to infer that the former paintings are in themselves "ridiculous;" far from it; but the remark is intended only to show how the artist's genius could descend from the loftiest ideal in sacred history to the lowest naturalistic object in the streets of Seville, his assumed native place. Our researches have failed to discover anything about the time Murillo painted this 'Apotheosis of the Virgin,' nor to whom it originally belonged, nor how it came into the possession of the late M. Aguado, of Paris, in whose collection it was called 'La

Vierge aux Anges.' In all probability the painting formed an altarpiece in some church; many of Murillo's finest pictures once served that purpose.

The design of this composition is of that conventional order which seems to have become the common property of all the religious painters of the fifteenth and two following centuries, when they produced pictures of this kind. They divided the canvas into two groups—the upper one, of figures flying or floating in the air; and the lower, of saints of various kinds standing or kneeling in adoration of those above. There are hundreds of subjects by the old masters constructed after this fashion. The Virgin and Infant Jesus are here presented with much easy dignity of attitude and beauty of form and expression; very graceful and elegant, too, are the angels and cherubs which surround them. Conspicuous among the four figures below is St. John the Baptist; the monk on the opposite side is probably St. Francis, a favourite saint with Murillo.

COROT.

FROM THE FRENCH OF JEAN ROUSSEAU.

IN Corot and Millet, the French school of painting has lost the two men who were at once its most original, most conscientious, and most accomplished masters—the last who comprehended the relationship that exists between Nature and poesy; for if classicism pretends to despise Corot, naturalism is quite as far from accepting him. Who has forgotten Courbet's utterance? "Corot! ah! yes, he who always gives you the same nymphs in the same landscape." Courbet had no appreciation of the realities of Corot, seasoned by an imagination he never possessed; in like manner the *Institut* refuses to see either poesy or style in anything Corot did that was without the conventional ruts. The blindness of the *Institut* was astonishing. How was it possible not to see that in landscape—this *genre* realistic above all others—Corot was the only painter who still cultivated the ideal? And above all, inasmuch as landscape-painting is to-day cultivated with more success than any other branch of the Art; as it is the only branch, in fact, in which we can

boast of having surpassed former ages—how was it possible not to see that Corot's success would have added more to the glory of the *Institut* than the success of no matter what painter of historic or religious subjects? But, no; the *Institut* no more comprehended the epoch than it did the painter; but one of these days we shall doubtless see his bust in the hall of its sittings with an inscription similar to the one on Molière's bust:

"Rien ne manque à sa gloire; il manquait à la nôtre!"

It is always interesting to know the beginnings of a great artist. Corot began his studies with Michallon, at an epoch when the historic landscape was as much in vogue as it ever had been. As in literature, nothing was talked of but the *style noble*; no rivers, but torrents; no houses, but temples; no peasants, but shepherds and nymphs; no familiar trees, no simple elms and vulgar sycamores, but cedars and palms. Michallon dying, Corot continued this *belle*